

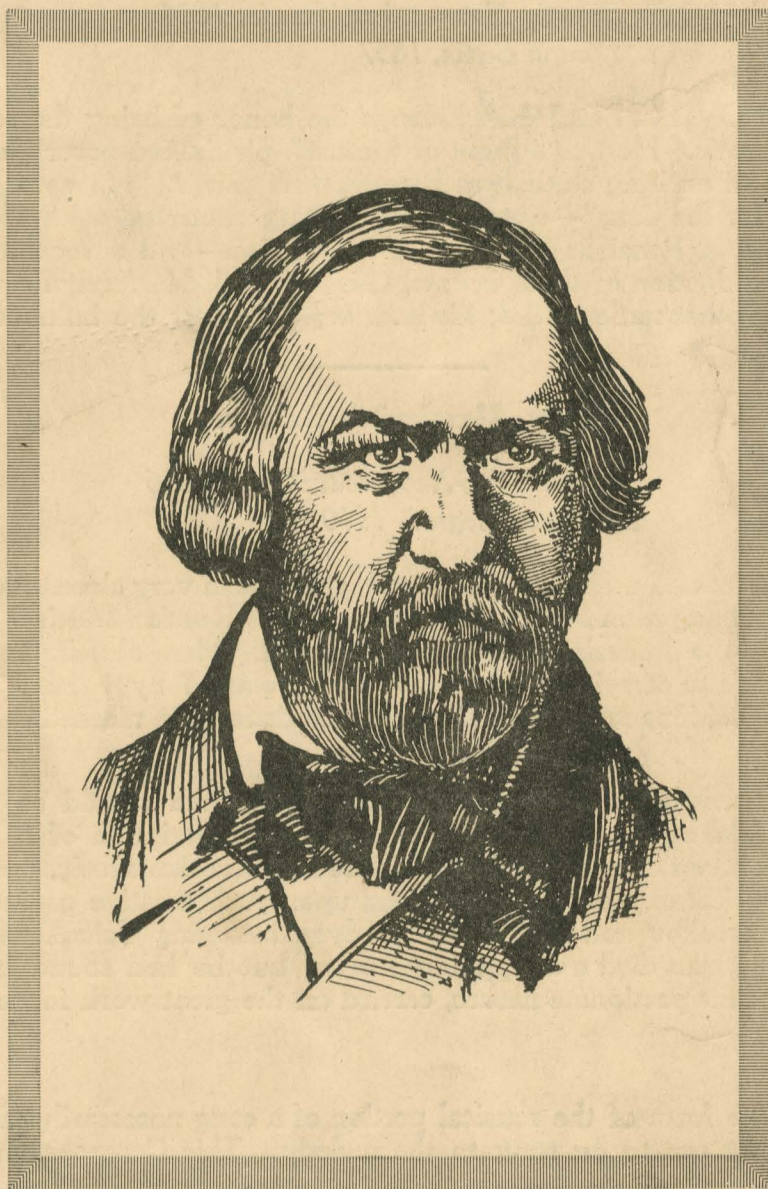
T H E L A R K

By

M. GLINKA

TRANSCRIBED BY

M. BALAKIREV



Saint Louis

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REVISED EDITION WITH FINGERING, PEDALING
PHRASING, AND INSTRUCTIVE ANNOTATIONS
ON THE INTERPRETATION

By LEOPOLD GODOWSKY

BIOGRAPHICAL SKETCH, FORM AND STRUCTURE,
AND GLOSSARY

By LEWIS G. THOMAS

Sisters of Notre Dame

Dr. M. Glinka

No. 913

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 913

THE LARK

BIOGRAPHICAL SKETCHES OF THE COMPOSER AND THE TRANSCRIBER

Michael Ivanovitch Glinka

Born in Novopasskov, Russia, 1804

Died in Berlin, 1857

TO MICHAEL IVANOVITCH GLINKA belongs the honor of being the founder of the Russian school of secular music. He was a pupil of the Irish pianist-composer John Field, and was an ardent patriot and an untiring student of Russian folk music. He composed the first Russian national opera, "A Life for the Czar"—a work which, being saturated with the Slavonic spirit, has always been venerated by the Russians as a national inspiration—and a second opera, "Russlan and Ludmilla." After the production of these operas, Glinka traveled in foreign countries and studied the methods of composers of other nationalities; his later works reflect the influences of the French and the Spanish schools.

Mily Alexejevitch Balakirev

Born in Nijny-Novgorod, Russia, 1836

Died in Petrograd, 1910

Balakirev was a pianist and a folk song collector, and was in very close touch with his compatriot, Glinka. He came into public prominence as conductor of the Russian Musical Society's concerts and as director of music for the Imperial Chapel in Petrograd. Here also he founded the Free Music School, and devoted his life to carrying on the movement (started by Glinka) for "nationalism" in music. Balakirev's compositions reflect his racial characteristics in a marked degree.

General Information: It was but natural that this song by Glinka should so interest the composer Balakirev as to cause him to make a transcription of it for the piano. There was much in common between Glinka, the father of modern Russian music, and Balakirev, whose influence for a national musical expression was exerted upon such creative geniuses as Borodin, Moussorgsky, Cui, Rimsky-Korsakov and many others—even including Tchaikovsky with his comparatively academic ideals. Glinka died a disappointed man; but he had found in Balakirev a disciple who, with all the ardor of his passionate nature, carried on the great work for an independent musical Russia.

Form and Structure: The form of the musical portion of a song necessarily depends upon the words that are to be sung to the melody. This Composition begins in the key of B $\flat$ minor with twelve measures of Introduction. The song proper, also in the key of B $\flat$ minor, then opens with an eight-measure Period (mm. 14-21) followed by an extended Period of twelve measures (22-33). The tonic chord of the final cadence is avoided, and a cadenza on the dominant leads to a repetition of the melody, with embellishments (mm. 34-53). The final tonic chord is again avoided, and another cadenza prolongs the dominant chord until a portion of the melody appears again—with varied harmonies (mm. 55-63). There is still another cadenza on the dominant, leading to the tonic in m. 65. The tonic chord is major, instead of minor. The large third from the root in the final chord of a composition written in a minor key is known as the *Tierce de Picardie*. From m. 65 to the end of the Composition the music is of the nature of a *Coda*.

A 913-2

THE LARK

Interpretation: The student should observe the fragmentary employment of the song melody in mm. 1-2, 5-6, and 9-10, interrupted by the tones of the lark sounding softly above *pianissimo* arpeggiated chords in mm. 3-4, 7-8, and 11-12. The song fragments are to be interpreted very freely—*quasi recitativo*—with full, resonant tone in contrast with the ethereal warbling of the feathered songster. All notes marked with holds require at least twice their normal time-value. Throughout this composition the grace-notes (and groups of grace-notes) must be treated melodically and never hurried; they are not merely decorative, but are indispensable to the melodic contour.

The song proper, with its rich sentiment, enters at m. 14. Proper attention must be given to the note-values and intervals of the melodic progression. The longer a melodic tone, the more marked should it be; and the wider an upward interval, the more strongly should the higher tone of the interval be played. There are, however, frequent exceptions to these rules, for the relative position which a tone occupies in a phrase greatly influences its dynamic and agogic treatment. Whenever *Ped.* appears in parentheses (*Ped.*) the student may either retain the preceding pedal or depress it again, as he wishes.

In mm. 22 and 24 will be found an accented C_b in the tenor, followed by a B_b in the succeeding measures. It is imperative that the C_b sound through the measures in which it appears; it must therefore be held its full time-value, otherwise it will be lost when the pedal is changed. The trill in m. 33 must be sufficiently long, after which the cadenza is to be played quickly and clearly with the tonal shadings as marked by the composer. The descending tones at the end of this cadenza assume a melodic quality, and each tone receives a separate impulse.

In mm. 34-49 the melody must pass smoothly from one hand to the other, always sounding out clearly through the decorative patterns; it must be phrased as perfectly as though played by the fingers of one hand. All notes that follow grace-notes are slightly accented notes, while the counterpoint in the left hand should possess a singing quality. The proper effect of the passages in mm. 36-37, 40-41, and 48-49 is produced only when the thirty-second-notes are played evenly, and not too fast.

In mm. 50-53 the right-hand melody, the bass tones, and the chords are all to be brought out with strong tonal quality and marked rhythm. The cadenza actually begins with the *fermata* in m. 53, from which point it progresses with great speed. After the *quasi trillo* of chords alternating between the hands, it becomes more melodious in character as it descends to the original melody. This cadenza represents the soaring flight of the lark, its trill when high in the heavens, and finally its fluttering descent to earth.

What follows is in the style of an epilogue—a beautiful retrospect based on the original song, with expressive phrases and slightly prolonged trills. The arpeggio in m. 59 should rise swiftly to the song phrase; and the trill in m. 63, preceding the final cadenza, must be very long. This cadenza, m. 64, should be extremely soft and quick, although it is of a melodic nature. In the *rallentando* at the end of the cadenza, the last four notes require very expressive treatment, for they link the cadenza to a Coda of great poetic beauty. The top voices of the chords in the Coda are to stand out prominently, while there is a general decrease of tonal volume and a slackening of tempo. Thus the song of the bird dies with the song of the mortal—both passing into the silence whence they came.

Glossary

Glinka	pronounced	Glin'-kä	
Balakirev	"	Bä-lä-kē'-rěf	
<i>quasi recitativo</i>	"	quä'-zī rā-tshē-tä-tē'-vō	(resembling a recitative)
<i>una corda</i>	"	ōō'-nä kōr'-dä	(use the soft pedal)
<i>tre corde</i>	"	trāy kōr'-dä	(release the soft pedal)
<i>la melodia ben marcato</i>	"	lä mēl-ō'-dē-ä bān mär-kä'-tō	(the melody well marked)
<i>con bravura</i>	"	kōn brä-vōō'-rä	(with spirit)
<i>quasi trillo</i>	"	quä'-zī trēl'-lō	(in the style of a trill)
<i>veloce</i>	"	vē-lō'-tshě	(swiftly)
<i>morendo</i>	"	mō-rēn'-dō	(dying away)

The Lark

(L'ALOUETTE)

Revised and edited by Leopold Godowsky

Song by M. Glinka
Transcribed by
M. BALAKIREV

Andante ♩ = 63

1 *quasi recitativo* *pp* *una corda* *Ped.* *

2 *pp* *una corda* *Ped.* *

3 *pp* *una corda* *Ped.* *

4 *pp* *una corda* *Ped.* *

5 *mf quasi recitativo* *pp* *una corda* *Ped.* *

6 *pp* *una corda* *Ped.* *

7 *pp* *una corda* *Ped.* *

8 *pp* *una corda* *Ped.* *

9 *quasi recitativo* *pp* *una corda* *Ped.* *

10 *pp* *una corda* *Ped.* *

11 *pp* *una corda* *Ped.* *

12 *pp* *una corda* *Ped.* *

tre corde

Andantino $\text{♩} = 66 - 72$

Handwritten: *Andantino*

13 *p* *r. h.* *5 3 2 1* *r. h.* *tre corde I*

14 *3 5 2 3 1 2* *(Ped.) I Ped. II*

15 *2nd* *1st* *2nd* *(Ped.) I (Ped.)*

16 *3 5 2 4 1 2* *Ped. IV Ped.*

17 *1 2 3* *Ped. I (Ped.)*

18 *3 5 2 3 1 2* *3 5 2 4 1 2* *Ped. I Ped. II*

19 *1 2 3 4* *Ped. I (Ped.)*

20 *3 2 1 5 4 2* *Ped. Ped.*

21 *1 2 3 4* *2 3 4* *Ped. (Ped.)*

22 *p* *1* *2 4* *2 4* *2 4* *Ped. Ped.*

23 *2 1* *2 4* *2 4* *2 4* *2 4* *Ped. (Ped.)*

24 *1* *2 4* *2 4* *2 4* *2 4* *Ped. Ped.*

25 *5 4* *2 4* *2 4* *2 4* *2 4* *2 4* *2 4* *2 4* *Ped. (Ped.)*

26 *1 4 3 2* *1 5 3 2* *1 5 3 2* *1 5 3 2* *1 5 3 2* *Ped. Ped.*

27 *1 3 2* *1 5 3 2* *1 5 3 2* *1 5 3 2* *1 5 3 2* *Ped. Ped.*

28 *4 2 4 3 2* *5 4 3 2* *5 4 3 2* *5 4 3 2* *5 4 3 2* *Ped. Ped.*

29 30 31 32

Red. Red. Red. Red. Red. Red. Red.

33 34

Red. Red.

35 36 37

Red.

38 39 40 41

staccato f pp ritard una corda tre corde

Red. Red. Red. Red. Red.

la melodia ben marcato ed espressivo

35 36

Red.

37 38

Red.

39 40

Red.

41 42

Red.

43

44

Red. (*Red.*) *Red.* (*Red.*) *Red.*

45

cresc.

46

f

Red. *Red.* *Red.* *Red.* *Red.*

47

48

p

Red. *Red.* *Red.* *Red.*

49

50

con bravura

f

Red. *Red.* *Red.* *Red.*

51 52 53 *mf*

Red. Red. Red. Red. Red. Red.

54

Red. Red. Red. Red. Red. Red. Red. Red. Red.

8

quasi trillo

Poco meno mosso

pp poco a poco rit.

una corda

p espress. 55 56 57

*Red. * Red. Red. Red. Red.*

58 59 60 61 62 63

pp poco accel.

tre corde *una corda*

Red. Red. Red. Red. Red. ** Red. Red. Red. Red. Red. Red.*

64

sempre pp e veloce

rall. *espr.*

65 66

poco a poco *morendo*

Red. *Red.* *Red.* *Red.*

67 68 69 70

pp *ppp*

Red. *Red.* ** Red.*

Recitation Questions on "The Lark"

1. Give a few important facts regarding the lives of Glinka and Balakirev.
Ans.

2. How does the length of a melodic tone affect the force with which it should be played?
Ans.

3. Which should be the more marked—the upper tone of the leap of a seventh, or the upper tone of the leap of a third?
Ans.

4. What is meant by *Ped.* placed in parentheses—(*Ped.*)?
Ans.

5. What two things must be observed in mm. 34-49 where the melody passes from one hand to the other?
Ans.

6. What does the cadenza in m. 54 represent?
Ans.

7. Give the meaning of *morendo*; *con bravura*; *quasi trillo*.
Ans.

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